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ABSTRACT

This booklet describes the English curriculum at Narrabri High School in Narrabri, Australia. Discussed are such topics as the district of Narrabri, the policy of the high school, the English department and its policies (homework, faculty meetings, discipline, textbooks, and faculty library); a model of English studies, reading, writing (motivation, flexibility of approach, publication, comparison, and evaluation), media studies, spelling, listening, speaking and drama, assessment of various English courses, literature, language, senior English, the resources center, slow learners, and primary schools. The appendix lists the film equipment in use at the school. (TS)

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ENGLISH DEPARTMENTS AT WORK

GENERAL EDITOR KEN WATSON

Volume 2

ENGLISH AT NARRABRI HIGH SCHOOL

by

Dick Stratford

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English Teachers' Association
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1974

ENGLISH AT NARRABRI HIGH SCHOOL

THE DISTRICT

Narrabri (pop. 7200) is situated in rich agricultural country about 350 miles north-west of Sydney. The district has important primary industries (oil seeds, cattle, wheat and other grain crops, even some onions and grapes; centre of the Australian cotton industry) and Narrabri itself is sensitive to the movements of the rural economy. There is also significant secondary industry: pipe works, flour mill, timber mills and a very large oil seed crushing plant.

There are important scientific establishments nearby: the North-West Wheat Research Institute, the Myall Vale Irrigation Experiment Farm, and the CSIRO Radio Heliograph and Solar Observatory at Culgoora. Sporting and recreational facilities in town are good; culturally, the town has a lot to offer.

There are daily air and rail links with Sydney. The nearest provincial city is Tamworth, 107 miles away.

Narrabri has three Primary Schools (one of them a Catholic school), a High School and a Technical College.

THE SCHOOL CONTEXT

Narrabri High School has about 800 students, drawn from the town and district. It is co-educational, and represents a wide range of abilities, including OA. First Form classes are streamed. In Forms 2-4 "Advanced", "Ordinary" and "Modified" are regarded generally as labels of convenience, and we delay a final decision as long as we can. In the Senior School it is general policy to allow interested students a chance to attempt the more demanding courses in Fifth Form even if they are not certain to pursue the courses to the HSC.

Our only formal examinations are the Trial SC and Trial HSC, and a Fifth Form final examination. Reports are issued after each of these. Routinely, each Department does its own assessments and estimates and follow-up. Machinery exists to co-ordinate follow-up in cases where parents need to be contacted. Only at the end of the year is a formal school report issued on the basis of assessments.

The following I believe to be the important principles of school policy:

(1) Subject Departments should be free to organise and teach their programmes of work.

(2) The work of the school, teaching and non-teaching, curricular and extra-curricular, experimental and day-to-day, should be done thoroughly.

(3) Subject Departments should liaise and co-operate wherever possible.

(4) The Resources Centre should be the focal point of the school.

(5) Resources should be regarded as school resources, not the property of particular subject Departments. Purchases of new resources should be co-ordinated to avoid duplication and waste.

(6) School administration should be flexible and accommodate itself sensibly to the variety and flexibility of modern teaching methods.

(7) Students should be given a broad, liberal education, with the opportunity to participate in a range of extra-curricular activities.

(8) The school should encourage independence of thinking and inquiry, and do this in practical ways from the beginning of First Form.

(9) Senior students should be given freedom commensurate with the reasonable requirements of administration and good school tone.

(10) Students' attainments should be measured by teachers exercising their professional judgment in a system of continuous assessment.

(11) The Staff should be kept informed of, and consulted on, matters affecting them and their work.

(12) Students and Staff should see the school as an integral part of the local community, serving it and in turn served by it. The school should consider local needs when drawing up its courses.

THE ENGLISH DEPARTMENT

In fact, the Department is an English/History Department, but the History component is not large (8 classes in Forms 2-6). The Resources Centre comes under my general supervision, and the Librarian is nominally associated with the Department. In 1974 I administer a total of 267 periods. The number was greater in 1972 when I administered French and Indonesian as well, but we have seen French fall out and Indonesian pass to the Social Sciences Department.

In 1974 the breakdown of English classes is as follows:

FORM 1 : 1E1-5 + SL + SL
FORM 2 : A + O + O + M + M + QA
FORM 3 : A + A/O + O + M + M + M
FORM 4 : A + O + O/M + M
FORM 5 : L1 + L2 + L3
FORM 6 : L1 + L2 + L3.

A total of 29 classes. To these have to be added 1R1 - 7 (leisure reading periods in addition to English) and 1L1 - 7 (our only remaining Library periods).

ENGLISH DEPARTMENT POLICY

Senior PROGRAMMES are brief since our courses are relatively clear-cut and opportunities for staff liaison are frequent. The Junior English programme is lengthy - approaching sixty pages - and is designed as a comprehensive teaching manual rather than a mere statement of aims and objectives. It contains, among other things: indexes to the Faculty Library references on the themes in our source books; an Appendix on group work; an Appendix outlining several ways of organising thematic units of work; and hundreds of suggestions for lessons and units of work, drawn from many sources. Example: a teacher considering a mock trial need only consult the "Oral Expression section of the programme to find all the Faculty Library page references on the subject. His time can then be spent on planning the details of the work.

I try to involve teachers in programme writing, and two of our current programmes - Junior History and Senior Level 3 English - are the work of past or present staff members. No pro-

gramme, however, can be said to be the work of only one person; in varying degrees all our programmes reflect collective decisions based on our teaching, our reading and our discussions.

Programmes state the philosophy and principles which guide the work of the Department, and in places lay down specific requirements. Within this framework teachers are free to devise and pursue courses according to their own interests and the interests, needs and abilities of their students. I doubt that anyone feels stifled. I encourage teachers to experiment, but schemes have to be well planned and must be carried through and evaluated.

I encourage teachers to develop areas of particular interest, to become, so to speak, the Faculty expert on particular subjects. Examples: one member of staff is our resident expert on the theory and practice of the EDL Controlled Reader, and on film-making. another, an ex-Librarian, is our specialist in children's literature and open classroom teaching; and another, our specialist in teaching students of low ability. This specialisation is not developed at the expense of gaining the necessary over-view of English; we try to be very careful about this. It does enable us, however, to help each other a great deal and our staffroom is always a learning situation. This sharing process has led me many times to question my official title "Subject Master", and I much prefer to be called "Head of the English Department".

Teachers are issued with a springback folder for programmes and circulars, and a hard-cover book for preparation and forward planning. We place great emphasis upon preparation and planning, but no unit of time is specified.

I operate a lesson-to-lesson REGISTER which gives a fairly detailed record of every lesson taught. Register sheets are handed to me for filing at the end of each week. Twice a year - in June and early December - I do a detailed analysis of the work of every class and type on special forms reports which I discuss with the teachers. Analyses and discussions remain matters of confidence between me and the teachers.

This is an easy, convenient register system which serves positive ends: it acquaints me intimately with all work done within

the Department; it gives the staff and me a chance to discuss their work in a meaningful way; it ensures flexible and balanced courses; and it brings to light interesting work that might otherwise go unnoticed. The staff like the system; their entries are always up-to-date and they know that what they write will be used with professional intent.

All classes except SL and OA use "Filerite" four-ring folders. To avoid complications we phased in folders over a period of three years. Current work is brought to class in this folder, and completed work is filed at home in a "Home Folder". Teachers are required to collect all work for close inspection at the end of each term. We encourage bright, attractive folders, and we urge students to take an interest in the presentation of their work as well as its content. Folders are marvellously flexible, ideally suited to the kinds of courses we are trying to present. I look at samples of folders from time to time, and I usually take the opportunity to look at the same sample of spelling books.

Regular HOMEWORK must be set. In senior forms regular essays must be set. In addition, first and second level students in Fifth Form are required to submit a Long Essay. I will deal briefly with this later.

Each teacher is allocated specific duties within the Department and is expected to perform these thoroughly.

With occasional exception we have a FACULTY MEETING during eighth period on Friday. This is made possible by our scripture arrangements. I try to minimise time given to administrative matters in Faculty meetings, and routine matters of organisation and policy are dealt with in circulars which I issue when necessary. In Faculty meetings we concentrate on topics of professional interest which we take turns to present. Recent papers include the theory of the EDL Controlled Reader, an outline of a depth study on Australian explorers, a review of Kohl's book *The Open Classroom* and an explanation of the approach to English teaching in Doughty and others: *Exploring Language*, and its companion book *Language in Use*.

Generally speaking, teachers deal with their own problems of DISCIPLINE. Persistent or serious offenders are sent to me with

a little "Referral Notice" on which are recorded the necessary details. Details of the ensuing interview are recorded on the reverse side of the student's Faculty record card.

We also use "Form A" (a check-list weekly report) and "Form B" (a check-list period report) for repeated offenders. Corporal punishment I use sparingly, and details are recorded in an official "Punishment Book".

TEXTBOOKS are in reasonably good supply. New books are covered with good quality plastic before issue. Issues and returns are noted on individual textbook cards which we have printed commercially. To prevent repetition and confusion certain ranges of books are prescribed for each Form (for the same reason a range of themes and source book selections is prescribed for Forms 3-4, but again the range is wide).

Our FACULTY LIBRARY currently contains about 300 books. I add a copy of any good book brought to my notice. The library is intended primarily as an ideas factory, but it does have books on the theory of our subjects.

Our STAFFING is relatively stable at the moment, and we enjoy a close and lively group spirit. The current school development plan should make possible something we lack at the moment: a roomy, convenient Faculty resources centre. This will make more space available in our staffroom for amenities.

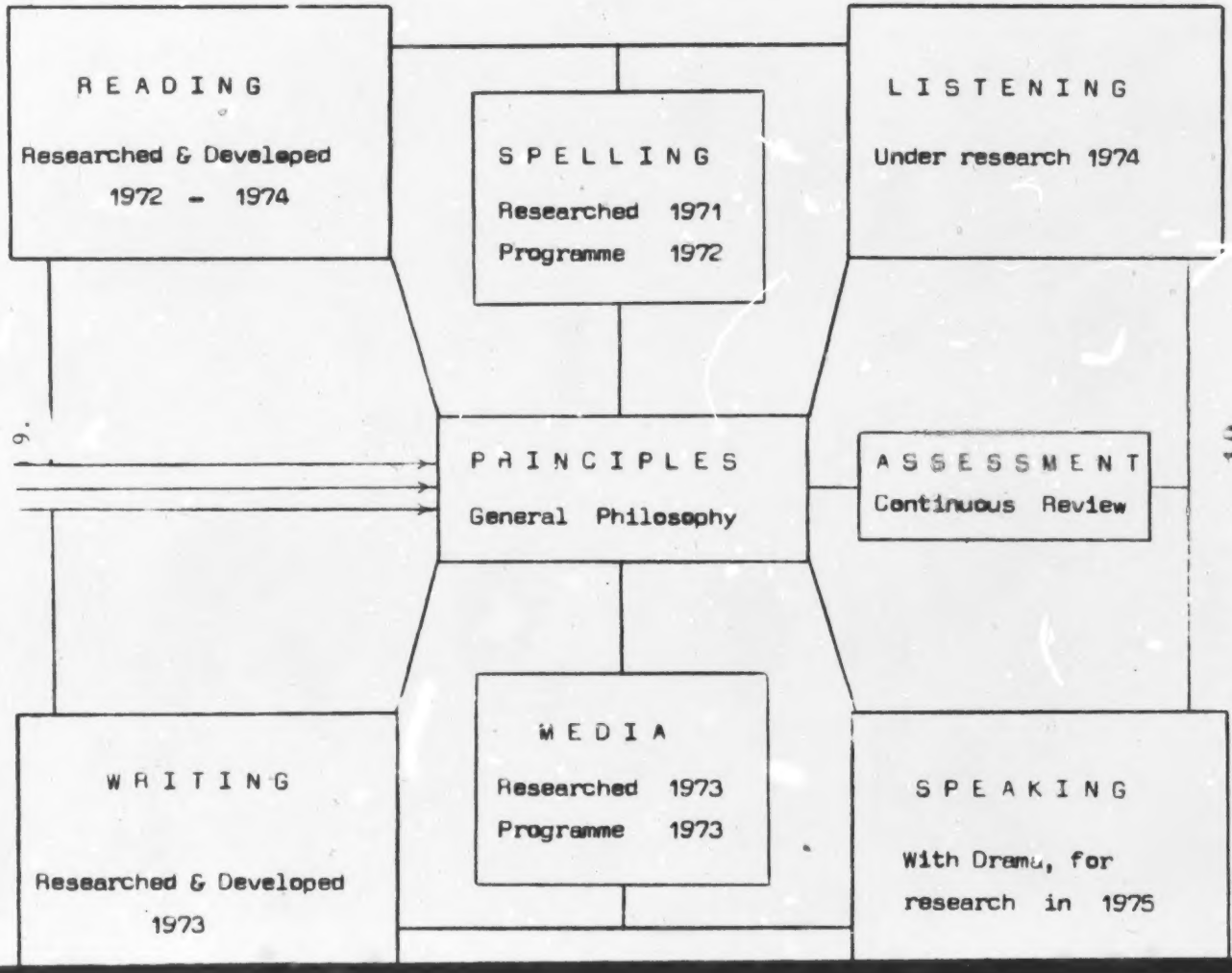
In line with overall policy we try to CO-OPERATE with other Departments. Our film making expert, for example, has filmed dance sequences for *Sweet Charity* (Music Department), and he made recently a time-lapse film of an eclipse of the sun (Science Department).

MODEL OF ENGLISH STUDIES

The "Model of English Studies" (see diagram) I drew up during the early part of 1974. I felt we needed in diagram form a coherent representation of what was happening so that we could gain more easily the necessary over-view of English.

As the model shows, the Department is working to a Five-Year Plan, now in its fourth year. The Plan includes purchasing and equipment schedules, but I am concerned here only with research and investigation timetables, and the results of these.

MODEL OF ENGLISH STUDIES AT NARRABRI HIGH SCHOOL



PRINCIPLES

Central in location and importance to the "Model of English Studies" are the principles which govern our work. They are:

(1) The primary function of teachers of English is to motivate students to explore and exploit the flexibility of the language. This implies thorough preparation, knowledge of one's students, and imaginative teaching methods. It assumes that interested students are more likely to want to use words well.

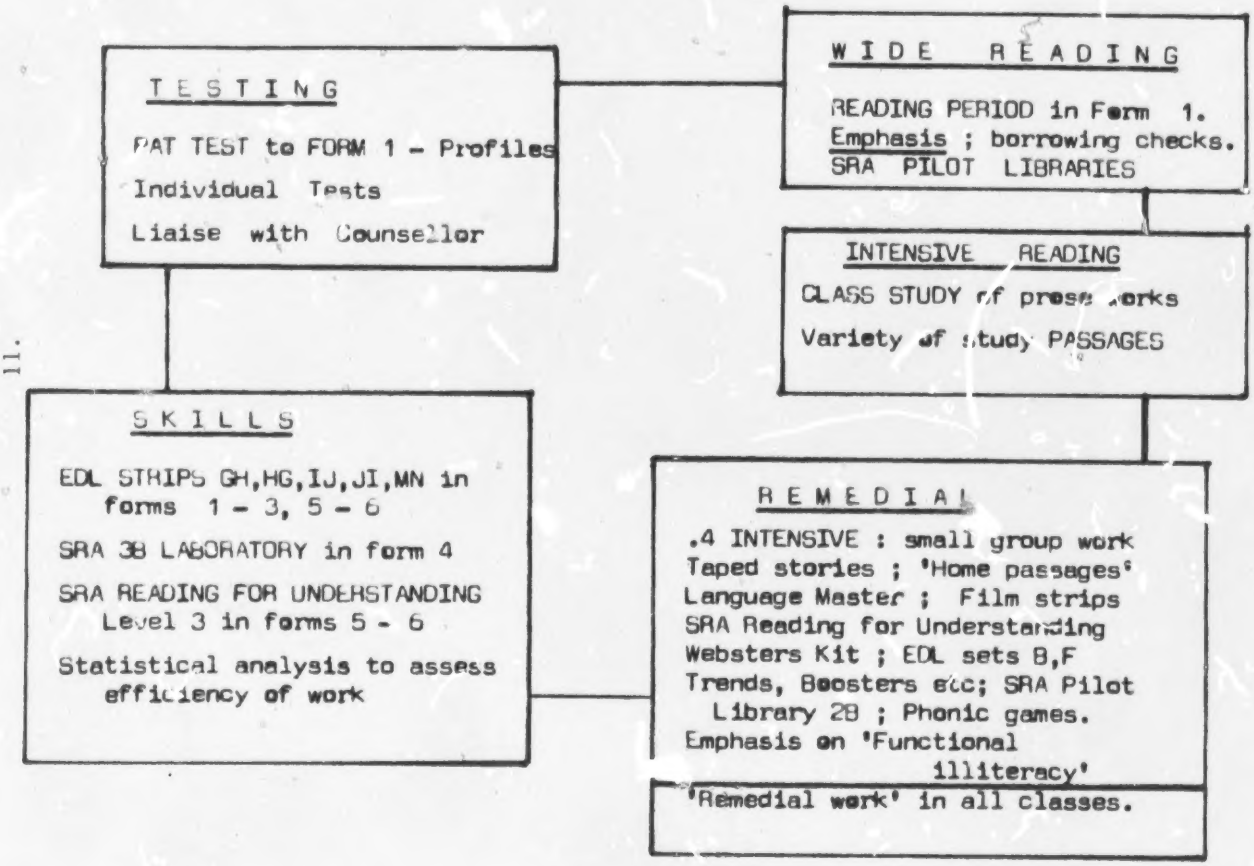
(2) Teachers should accept the language a student brings with him to school and build upon that. Rejection of a student's language implies rejection of his family and social background. We should start with what he *can* do and try to improve upon that. Sympathetic understanding does not imply condoning of unacceptable and shoddy language habits; on the contrary, it offers a better chance of improving a student's standards, for the teacher will not seem to be in opposition to him, or above him, from the outset. This approach implies a concentration on *the individual student*.

(3) Students should be brought to see language as a range of linguistic resources to be drawn upon as the occasion demands. This implies adherence to notions of appropriateness rather than standards of "correctness". It implies also looking at the ways in which others draw upon linguistic resources, in speech and writing.

(4) Students gain competence in language by using language, in a wide variety of contexts and in a wide variety of ways. This implies a "doing" approach by active students, and rejects the assumption that students are passive recipients of a body of "facts" about language.

(5) Speaking, listening, reading and writing should be presented in a balanced and integrated course. This implies rejection of a fragmented approach to English, including the language/literature dichotomy. It implies also the need for short - and long - term planning.

READING LOBE OF ENGLISH STUDIES MODEL


TESTING
PAT TEST to FORM 1 - Profiles
Individual Tests
Liaise with Counsellor
WIDE READING
READING PERIOD in Form 1.
Emphasis ; borrowing checks.
SRA PILOT LIBRARIES
INTENSIVE READING
CLASS STUDY of prose works
Variety of study PASSAGES
SKILLS
EDL STRIPS GH,HG,IJ,JI,MN in forms 1 - 3, 5 - 6
SRA 3B LABORATORY in form 4
SRA READING FOR UNDERSTANDING Level 3 in forms 5 - 6
Statistical analysis to assess efficiency of work
REMEDIAL
.4 INTENSIVE : small group work
Taped stories ; 'Home passages'
Language Master ; Film strips
SRA Reading for Understanding
Websters Kit ; EDL sets B,F
Trends, Boosters etc; SRA Pilot Library 2B ; Phonic games.
Emphasis on 'Functional illiteracy'
'Remedial work' in all classes.

I am not claiming originality for these principles, of course, but I do believe that we put them into practice.

READING

Each teacher of a First Form class is expected to carry out an initial survey of the reading abilities of his group. Then, in early first term, we administer the Progressive Achievement Test to all normal stream First Form students. From the figures obtained class profiles are made up and a list of potential remedial candidates is compiled. Students so identified are given individual tests where necessary, sometimes in consultation with the District Guidance Officer, who has his headquarters at the school. To these names are added names of students recommended by teachers of SL groups. Eventually we form groups for remedial work.

The profiles yield also information useful for everyday teaching. How often, for example, does the teacher of a 1E) assume that all his class are highly competent readers, supremely able to cope with all the work he sets to excite their imaginations? Even taken only as a very general guide our results show that such an assumption is not warranted.

Consistent with principle (2) above is my strong belief in the establishment and development of a close teacher-pupil relationship, and continuity of allocations I regard as most desirable. Where circumstances do not allow this I expect the teacher new to a class to carry out an initial reading survey without delay.

Wide reading we encourage with enthusiasm in our everyday work. Each of our First Form classes has a "Reading Period" when students simply sit and read for enjoyment in the Browsing Area of our Resources Centre. This period is in addition to English periods but counts in English allocations. In 1973 I managed to staff all the Reading periods with our Faculty specialist in children's literature and the arrangement worked wonderfully. Normally, however, we share the Reading periods. Not that this is such a bad thing: it forces us to take a closer interest in the books on the shelves, and we believe we should do this to the point of borrowing and reading some of the books. During the last ten minutes of a Reading period students are allowed to return and borrow books.

I visit classes occasionally to discuss their reading with them. In this way I try to reinforce the efforts of the teachers. Our Librarian, too, is very keen in her efforts to promote reading in all forms.

About eight times per annum I do an analysis of fiction borrowing from our Resources Centre, which has multiple copies of many good titles. Using my own "statistical methods" I estimate and graph the borrowing of all classes from First to Sixth Form. The outstanding feature of nearly three years' figures is the rate of First Form borrowing. In 1973 our First Formers borrowed over 6000 fiction books (this figure allows for the obvious variables as far as I can gauge these). Regrettably, another clear trend is the decline in fiction borrowing through Second to Sixth Form, a trend which confirms my observations at other schools. At the moment we have reached the point of designing a survey to ascertain the reasons for the decline; the results will be interesting. From conversations with many students I would guess that many cease to regard reading as a legitimate leisure-time activity; practically, many of them come to regard reading as a subject-centred activity.

Each class, excluding SL and OA, is required to look in appropriate detail at three full-length prose works per year. Study is not necessarily restricted to literary qualities. For many novels study guides exist, and some of these study guides include specific language study. Example: a First Form class reading *Children on the Oregon Trail* would find in its study guide a section dealing with the use of the comma, using for illustration several passages from the novel. We can offer a fair selection of books, fiction and non-fiction.

"Intensive reading" implies also looking at a wide range of prose passages: in source books, on stencilled sheets, in newspapers, and so on. We have class sets of many passages stored in big envelopes.

Remedial reading is done in twelve periods scrounged for the purpose. Four groups, chosen each term, meet for a period each on Monday, Wednesday and Friday mornings. The work is done by a .4 teacher,ie a teacher appointed for the equivalent of two days a week (who is not appointed as a remedial teacher, but as

an English/History assistant). Our main thrust is at so-called "functional illiterates" (those who have the reading skills but who for some reason are not using them successfully) but we cater to some extent for non-readers. At the time of writing the groups are:

(1) Eight First Formers - "functional illiterates".

(2) A First Former and Second Former - similar problems.

(3) Three First Formers - two very poor readers plus another who began as an illiterate.

(4) Three Third Formers - who share a comprehension problem. One of them has also a serious word attack problem.

We have assembled a fair range of materials. Group (1) use stencilled home practice passages (we write to parents requesting their help in the programme), the usual remedial readers and stories which we ourselves tape. Our library of remedial cassettes is growing steadily in response to continuing demand. Students who do not own a cassette machine (several bought one specifically for the programme) can hire one cheaply from the Resources Centre: we have cassette players for student loan. The tapes have proved to be marvellous motivating devices. Students read the story while listening to the tape, and invariably come to class next time eager to talk about the story. Moreover, they are keen to borrow similar books, though without the benefit of tapes.

Group (2) use more specialised materials to try to improve their word-attack skills. Almost individual attention is necessary here.

Group (3) use simple passages, simple readers and, in varying degrees, the Language Master machine. Progress here is very slow, but rewarding. The formerly illiterate lad can now read very simple sentences, and he is gaining self-confidence.

Group (4) use systematically the SRA *Reading for Understanding* Laboratory, which was bought initially for them. They take home cards in rigid cardboard sleeves, and seem to enjoy the work. The lad with the word-attack problem has been the subject of more refined testing by the District Guidance Officer.

The Reading lobe of the "Model of English Studies" will show other remedial materials in our possession. Naturally, "remedial" reading goes on in most classes to a greater or lesser extent. Our 1E5 and 1E6 (SL) groups, for example, enjoy thoroughly the SRA 28 Pilot Library, as well as the fairly good range of "Trend" and other books available in the Resources Centre.

At the moment we are expanding our range of remedial resources. Interestingly, we find a need to purchase phonics materials. Quite a few of our reading problem students seem to have little or no idea of sounding unfamiliar words (not always difficult words, I might add!). Instead, they make a guess which is usually similar to the original. I suspect we are not the only ones finding this.

I have dealt at length with our .4 remedial arrangement in order to prove a point: given freedom with allocations it is possible to find the periods to do the work. What senior History class, for example, needs six periods per week of timetabled face-to-face teaching? I will not pretend, however, that we would reject the offer of a "Remedial" appointment!

Our reading skills programme relies heavily on the EDL Controlled Reader. We are aware of the criticisms levelled against it, but in our judgment its advantages outweigh its disadvantages. At the moment we use it systematically in Forms 1-3, where each normal stream class can expect it twice a week for one term per year. For administrative reasons we do not use it at the moment in Form 4, but employ the SRA 38 Reading Laboratory instead. We have just purchased the strips to extend the EDL work into Forms 5 and 6. The details of the programme have not yet been decided, but allocation of class time is improbable.

We use the Annex of the Resources Centre as our Controlled Reader Centre. Projector, strips, handbooks and sets of question sheets in brown envelopes are stored in a big trolley. As with our 16 mm projection room we take the class to the machine, rather than the machine to the class.

To some extent we use the Webster's Reading Kit and rather old SRA 1A and WARDS laboratories with selected groups. We plan to use soon with level 3 in Forms 5 and 6 the SRA *Reading for Understanding* Laboratory.

Our resident EDL expert has devised simple statistical procedures to evaluate the success or otherwise of the controlled reader work. From time to time he can be heard blessing electronic calculators. At this point no figures are available, and we are conscious that any figures we do obtain must needs be viewed cautiously.

WRITING

Our work in written expression is guided by the following principles:

(1) MOTIVATION The principal task of the teacher, we believe, is to get his students thinking, and to motivate them to want to write. Keen thinking should lead to keen writing.

(2) SCRAP PAPER We hand out those well-known "little green school books" which students take to English lessons for noting ideas, scribbling notes or writing drafts. I am not pretending that all students draft and re-draft their work, but I know that many do. Besides, *insisting* on second drafts might defeat our purposes. We should aim to let each student experience the satisfaction that comes from a piece of writing worked and re-worked to achieve more telling effect, and this will take time and patience.

(3) FLEXIBILITY OF APPROACH Writing should not be presented in a stereotyped manner. We try to provide for writing activities of various kinds in our routine work, and we allow class time for creative writing as the occasion demanda. We provide for group work of various kinds, including scripts. We allow individual students time to themselves in the Resources Centre to just sit, read, think and write (I have allowed individual First and Second Formers up to a week out of class for this, and I have been delighted with the quality and maturity of the writing they have produced). The Junior English programme suggests dozens of approaches.

A teacher must be flexible in his approach, and he should not expect all students in a class to proceed at

exactly the same pace. He should realise the variety of roles he plays in the various stages of the "think-write" process.

(4) PUBLICATION By individual readings, or group readings; by taped anthologies, bound "first editions" (lettered in gold, of course), wall displays, notice board displays, stencilled sheets, class magazines, exchange of work with other classes, or by any means whatsoever. A record of publication should be kept to ensure that everyone gets a turn.

(5) PLENTY OF WRITING OF ALL KINDS, IN ALL KINDS OF SITUATIONS Students should be brought to realise that "writing" occurs for some purpose whenever pen puts words to page, in and out of English classes. Exercises should vary from the formal to the informal, the serious to the lighthearted, the lengthy to the brief, the personal to the impersonal, the "creative" to the set piece. I include sentence and paragraph writing, which I personally regard as most important.

(6) TEACHERS SHOULD ATTEMPT SOME OF THE WRITING THEMSELVES Most of us have tried at least some of the work we have set our students to do, and I think we have enjoyed the experience. There is no question in my mind that a teacher who has tried even one such exercise is better able to understand what he requires of his students. The next twelve months may see the formation of a writing group in town.

(7) STUDENTS SHOULD DEVELOP A SENSE OF AN APPROPRIATE "AUDIENCE", in order to give reality to their writing situations.

(8) THERE MUST BE A MEANS OF COMPARING PRESENT AND PAST PERFORMANCE This is most important in our situation where folders are used almost universally. We use class sets of specially-designed sheets which enable us to trace instantly a student's progress and to evaluate his efforts to remedy weaknesses brought to his attention.

(9) TEACHERS SHOULD ENCOURAGE READING There is any number of opinions in support of this. See, for example, Walshe: *Teaching the Process of Composition Writing*

(10) EVALUATION Evaluation can begin *even while students are working at their drafts.* A few words here and there to individual students may clarify their thinking and help them produce better finished products.

Marking should recognise a writer's strengths but at the same time give appropriate encouragement for the correction of particular faults. Each student is a writer, with individual needs, abilities and writing problems, and all marking should be done with his unique situation in mind. We have abandoned a uniform marking code and now rely heavily on the well-phrased comment and the spoken follow-up remarks, even if they are brief.

Ideally, a teacher should discuss each student's writing with him on every occasion; practically, in large classes, this is not possible, but the personal contact should be made as often as practicable, even if only three or four times per term.

Appendix 2 in Stratta and others: *Patterns of Language* (Heinemann) makes excellent reading on the subject of assessment of written work.

I claim no originality for the above principles and I acknowledge readily my debt to the writings of R.D. Walshe. When I came to apply his ideas I began to understand what writing is about, and my students showed marked interest and enthusiasm.

I must acknowledge also the topic areas list compiled by the ETA Teachers' Writing Group and published in *Towards a New English*. We use this list in the form of a "Writing Wheel" to provide instant reference to the writing done in each of our classes in a given year. When a certain type of writing is done we shade in the relevant segment of the wheel. The list provides only general guidance, of course, but we find it very helpful.

MEDIA STUDIES

Intuition, experience and reading convince us of the need to programme systematic media studies. As Barry Dwyer says in his chapter of *Towards a New English: ".....the mass media ... constitute an exceptionally large part of our linguistic environment".* A teacher who ignores the mass media has his head firmly in the sand. Similarly, a teacher who begins a unit of television study by proclaiming or implying his disdain of certain popular shows is not likely to achieve anything worthwhile. Like their language habits, the viewing habits of students and their peers are a reflection of their family background and their system of values generally, and criticism or implied criticism, perhaps by way of attempting to impose a teacher's own standards, will probably provoke a negative response. Again to quote Barry Dwyer: *"We can begin slowly and patiently the difficult process of developing critical skills and attitudes. Rather than impose adult judgments we can try to lead them to make judgments of their own, to develop tastes of their own, even though they may make lots of doubtful judgments and often display lamentable lack of taste."*

Our Media Studies programme appears here in diagram form and to a large extent the diagram explains itself. Reading it, one might gain the impression that we do nothing but media work, but this is far from the case. A point to remember is that media work involves speaking, listening, reading and writing; a class doing well-organised units of media studies *is* doing "English". Some of the work is done only briefly, some at length; some of the work is done as individual project work, some as group reports, and some as a whole class effort. Treatment might be only incidental: for example, a Fourth Form class might have a parliamentary debate on the morality and legality of publishing; and a mock trial of a newspaper "libel case" might require everyone in the "public gallery" to write a "judgment".

I will deal now with our use of film in English. What I say will draw on the text of an address that two of us gave at an In-Service Conference at Grafton in March, 1974. The same text will be largely reprinted in a forthcoming "English-History Bulletin". I do not have the wish, the brief or the space to reproduce the complete text here but I am anxious to make the main

points in order that this monograph should represent comprehensively the work of the Department. I am conscious, too, that this publication and the "Bulletin" need not share the same readership.

We spent much time in 1971 defining aims and objectives for film making, and began the work in 1972. Reaction to this work, and to lunch-hour screenings of films of general interest, led us to decide to capitalise on the upsurge of interest in film, and at the beginning of 1973 we set up a Projection Room for the benefit of the whole school.

The room has a fixed screen, an extension speaker, splicing and other repair facilities, a "projection box" (adjacent storeroom with hole cut in wall) with a strong, carpeted platform for the machine, and shelves for storing films. It operates on a booking system, and has been used up to 28 times per week. In 1973 our rooming situation allowed us to leave the room unallocated; in 1974, with three electives in both Second and Third Forms, our rooming is tight, and I use the room as a home room. I note bookings at the beginning of each day and arrange necessary room changes. A simple procedure.

The room is curtained, but to achieve only semi-darkness; this allows writing to be done during screening and makes supervision easy. When funds permit we will acquire an "Ektalite" screen. There are semi-circular rows of chairs with a wide arm for writing.

Equipment and films are treated well. Staff need not worry about lack of mechanical skill. English staff members are all competent operators, having undergone a training course at a Faculty meeting early in the year.

At the moment our Resources Centre has about one hundred film catalogues. At the end of each year we order for the English Department a range of films for the following year - about forty titles in all. We use a standard ordering form which saves hours of writing. By the end of Third Term we have confirmation on most of the films ordered. On our notice board we post a list giving titles, dates, length of films and a brief summary of content. We aim for a representative sample of films.

Our most successful film to date has been *A Fable*, a beautiful colour film with Marcel Marceau. Source: The Mobil Film Library in Carlton, Victoria. Another useful title that comes to mind is *Impact*, a rather old film, made for a manufacturer of ammunition. I do not know of a better way of teaching the concept of "tone" than through using this film, and it can be used for a dozen other purposes, so immediate and striking is its appeal. *Impact* is proof of an important point: there is no one category of films suitable for English, and outstanding films for our purposes are likely to turn up in most unlikely places. Our advice is to obtain for yourself a range of catalogues and select from them, rather than rely on someone else's selection of films "suitable for English".

In our media programme we include elementary study of the art of the film. We do not pretend to be film buffs, but we are keen filmgoers and often spend recess or lunch time discussing a film (*The Magus* nearly drove us mad). We do think it important to try to understand the language of film and to communicate it at appropriate levels to our students.

We are running a secondary school, not a CAE, and our aims and objectives must be modest, realistic and attainable. We follow fairly closely John Murray's most helpful and practical books *Ten Lessons in Film Appreciation* and *In Focus*. There are other useful aids: ABC programmes on film arts, for example, and the filmstrip "Angles on Film" from the *Art and Man* series (Ashton).

Twice a year we run a matinee at our local cinema, since we lack the facilities at present for daytime screenings to large audiences. Our first film in 1974 was *Dr Strangelove* ... for which we drew up a study guide and comprehensive notes for teachers. *Strangelove* was seen on "The Circuit" (Warialda, Courallie, Moree and Narrabri) by about 1600 students at their respective cinemas. All schools used our study guides and notes.

Film is a valuable stimulus for speaking, listening, reading and writing. We use many films in the course of a year and we continue to be impressed by the responses of the students. Not every class sees every film, of course; in 1973 a Second Form SL class saw 32 films, excluding matinees; in the same year, the Third Form advanced class saw only 4 films, again excluding the

two matinees. We show a good range of films to film-making classes.

We have tried many things, but we do not pretend to have thought of every possible use of film. Concepts such as theme, setting, mood, symbol and image can be taught effectively through film, and followed up in reading and writing activities. Study guides of various kinds can be drawn up and shared by several classes. Specific listening exercises can be devised. Film makes an interesting addition to a thematic unit, however organised, and we try to cater for thematic work in our ordering. Film can be used to stimulate reading, Example: *The Loon's Necklace* and *Legend of the Raven* - from Esso - and *Legend of Rotorua* - NZ Tourist Commission - make wonderful additions to a unit on myths and legends. Watch the ensuing rush to borrow books.

Film can be used to stimulate writing of all kinds: poetry, prose, scripts, long works and "mini-writing" tasks such as sentences and paragraphs (example: dreamy sequence in a film leads to discussion/writing of "dreamy" sentences and includes study of stencilled literary examples). I have seen students stimulated through film to enjoy thoroughly what were in effect punctuation drills. Student-made films draw enthusiastic response. Film can be used effectively in an open classroom situation of any size. In response to film students can produce cartoons and cartoon strips, headlines and slogans, advertising copy, letters to newspapers, interviews, radio plays and "news services" serious and otherwise. The range of activities is limited only by the imagination.

Very briefly, some specific uses:

(1) Class checks dictionary for meaning of "satire and discuss origin - listen to and discuss tracks from *The Best of Swinging Sellers*, writing down after each track the object of the satire - teacher reads *A Modest Proposal* ...and explains it in general terms - teacher reads selection of satirical verse, and this is discussed - class reads through *Dr Strangelove* study guide - class sees *Strangelove* matinee - answers study guide questions at home - discussion of these in class, emphasising satirical aspects of film - students write own satirical

pieces - these marked - best examples read to class - group of four students scripts and records brief satire of radio interviews - these interviews played to class, discussed, then played again - conclusion.

(2) Study of aspects of "Angles on Film" strip - followed by screening of *The Shadow of Progress* (the theme of which - pollution - is ignored) - concentration on effectiveness of presentation of message leads to questions on impact of colourful so shots - editing for continuity of a concept is then discussed - second screening - discussion of visual effects that exaggerate e.g. telephoto compressing distance to increase impression of over-crowding - final discussion lesson in which conclusions are reached.

(3) Teacher previews film *Detectives* and draws up study guide to tie in with theme "Curious" from *Fast and Curious* source book - students need to *listen* carefully to be able to answer most of the questions, and remainder of questions depend for answers upon keen observation - screening - writing - discussion of answers - further screening (3 lessons in a 12-lesson unit of work).

(4) Student-made film *A New World* screened "just for enjoyment" - had its usual impact - demand for a second screening - teacher agrees, but suggests that class should "look more deeply" at the film - "What is it about?" - second screening is followed by "mini-writing" ("In one sentence say what the film is about") - discussion of answers - teacher introduces concept of theme - term discussed with reference to *A New World* - third screening - students choose and write on a theme of their own - these pieces marked - examples read to class, and conclusions reached.

Further examples are given in the copy for the "English/History Bulletin". The ones I have given here are typical of our everyday use of film; I could cite dozens more.

Narrabri High has a very active Film Society. We convert the Annex/Browsing Areas of our Resources Centre into a theatre with facilities for cinemascope (22'x9' screen made of curtain liner; 56' throw; portable "projection box"; extension sound). The Filmsoc has about 80 members, mainly seniors, and about six mem-

bers of the English staff run the screenings and lead discussion groups. Students pay $3 each at the beginning of the year, and for this they get to see and discuss eight feature films. We have all the relevant catalogues, and do all our booking early in the year. We *do* claim to know just about everything about feature film hiring and screening. In over two years we have experienced almost every problem imaginable, from non-supply of product to an exploding bulb in our back-up projector, from fuse failure to being mistaken for Narrabeen or Naremburn High School. Nothing the film companies do surprises us any more.

We began film making in 1972 with a camera, a tripod of our own construction and borrowed movie light. Today we possess a good range of equipment, detailed elsewhere. We use the super-8 format for good reasons, though we do have access to lovely "Bolex"16mm cameras whenever we want them. As yet we do not possess a video camera, but we are more than prepared to use one, and we have set aside an area for a "TV Studio".

Our general policy is to restrict film making to certain classes, and to allow these groups to develop their work through First to Fourth Form. At the time of writing there are three classes - 3E2, 2E1 and 1E1 - doing regular film making. One of the teachers involved is an expert, and the other two of us learn from him, from our own efforts with a camera, and (best of all) from working with our students. At this moment students in the Second and Third Form groups are capable of independent filming, and most of the work is done in small groups. Each group in turn scripts and shoots its film while the rest of the class goes on with normal lessons. Each class makes one whole-class film per year, and goes on a film making excursion.

In our experience students respect the equipment and care for it. We teach them how to use it, and they in turn act responsibly. School policy principle (8) to us implies allowing students to use tape recorders, cassette players, viewers, slide projectors etc without direct supervision, and we act in a manner consistent with the principle when we permit students to use the facilities of the Film Workshop independently.

While we prefer to limit film making to selected groups and to make it a long-term project we have never yet turned down a

reasonable request from any other class. Example: in 1973 our OA class made a short film on an excursion. We do not, however, give every class a chance to use a camera.

In two and a half years we have produced just over three hours of film. The longest film runs almost ten minutes, the shortest about forty seconds. Output does not concern us, but we are concerned with the growing maturity of the students' work.

We use film equipment for a variety of purposes, some of which I have mentioned already. A camera has been to Indonesia with a Music teacher; we have filmed a Home Science fashion parade and athletic carnivals; in 1972 a group filmed the Moree Centenary of Education celebrations for the organising committee; we use the mover titler to make slides for Junior History.

We have taken over the so-called "Teachers' Reading Room" of the Resources Centre for a Film Workshop. All equipment is stored in the room, which is quiet, secure and relatively dust-free.

I have said above that we use student-made films as teaching aids. By the time the class who made our original film leave school their films will have been seen and discussed by over 1000 students.

Is film making "English"? We think so. Even the most conservative should be satisfied with the amount of speaking, listening, reading and writing involved. And many of our students would argue that group film making is among the most intellectually challenging work they do in any subject.

In October, 1974, we will hold a Schools' Film Festival at Narrabri High School. About fifteen schools in the three Directorates circularised have entered. Should this limited experiment succeed we plan to make the Festival state-wide in 1975.

SPELLING

The following principles govern our treatment of spelling:

(1) Spelling can be taught. Students can be taught about word structure, word analysis and word building. They can be shown how to study words, and they should practise the skills acquired.

(2) Teachers can do much to motivate students towards spelling: by their own attitudes towards spelling, by their methods of correction and encouragement, and by the classroom climate they foster.

(3) Spelling is not to be used as a disciplinary task.

(4) Teachers must insist on careful proof-reading.

(5) Spelling must be treated as a functional tool for writing.

(6) Teachers must mark spelling according to their judgment of the needs of each student, at all times seeking to encourage. A student must not develop a self-image as a poor speller.

(7) Students must have spelling books and references with them at appropriate lessons. We issue a word reference list which is kept in a pocket in the folder.

(8) Students must learn independence in spelling: by compiling their own lists from words used according to "felt need", from words misspelled in their own work, from words picked up in reading, and indeed from any other source.

(9) Formal study of pre-assigned set lists of the traditional kind is contrary to our policy. Most students should be capable of maintaining their own lists. Very poor spellers may need a teacher-prepared list but this should be based on actual written work.

(10) Teachers must try to foster an interest in words. They must try to encourage reading, including reading aloud.

(11) The test-study principle must be followed.

(12) Teachers must check spelling books frequently.

(13) Regular provision must be made for paired testing.

(14) For assessment purposes a spelling grade is given based on performance in written expression during the year. This is the most valid measure of spelling ability.

Our spelling programme is based upon my reading of the following:

Bennett: *New Methods and Materials in Spelling - A Critical Analysis* (ACER).
Hildreth: *Teaching Spelling* (Holt Rinehart).
Personke and Yee: *Comprehensive Spelling Instruction* (Intext).
Peters: *Spelling - Caught or Taught?* (Routledge).
Scottish Council for Research in Education: *Studies in Spelling* (Uni. London).

My main concern was to develop a workable scheme which would not divorce spelling from everyday school routine. From my own school days I could remember the agony of a weekly "Spelling Period", and the thinking current at the time that I should be forced to "learn" (I knew them already) long lists of words of no immediate relevance and be "tested" on them in a situation remote from any felt need to use them in writing. A waste of my time. I feel that we will perceive real improvement in spelling standards only when we persuade all teachers and students that they should be concerned about spelling. The idealism of this should not deter us from trying, and we can start by devising policies which will fit easily into normal routines.

A hobby of mine is doing counts of spelling errors. In 1972 I did a detailed analysis of errors made in written expression exercises by a 4E1 class and concluded that their standard of spelling was fairly high (awareness - higher standard of care). At the moment I am keeping a four-year log of errors in the work of a group that I started in First Form in 1973.

LISTENING

As the Model of English Studies shows we are investigating listening during 1974. Two of us are sharing the reading. Our starting point is the book *Interpreting Language Arts Research for the Teacher* (available from the ETA office) which gives briefly the principal research findings and many useful references. The book talks about *"the present lack of definitive information as to the nature of the listening process and as to the best means of instruction for improving and evaluating listening skills"*, and mentions that a continuing area of research *"is whether skills in listening actually can be taught."*

I am not suggesting that we disregard listening work in the interim period. Incidental listening is going on all the time, and we are conscious of this. We provide specific listening exercises from time to time (examples: taped stories, stories/passages read aloud, film-based work) and the Junior English programme contains suggested exercises and lists Faculty Library references, including *Towards a New English* and the Syllabus and its Notes. But by mid-third term we will know to our own satisfaction whether a definite programme is needed, or whether to proceed as we do now. If a systematic, cumulative, developmental programme is required we will produce one; if we need a library of tapes we will split up the work and do it; if commercially-produced materials suit our purposes we will buy them.

SPEAKING AND DRAMA

We will devote our time to these areas during 1975, to complete our five-year investigation. At the moment we do provide a very wide range of talking activities: lecturettes, impromptu speeches, debates, panel games, taped adaptations of short stories or incidents from novels, student-scripted plays for presentation or taping, and so on. Our Resources Centre organisation makes us all keen practitioners of group discussion methods in all classes. The best oral work of 1973 was done in a superbly-organised block of lessons involving group radio stations, call-signs and all, in a low-ability First Form class. A recent example: A Second Form class with two groups filming, three groups scripting and producing their own plays, one group writing and taping a parody of radio talk-back shows, two groups scripting and taping adaptations of short stories, and a group of two preparing and taping radio interviews, in a block of lessons extending over ten days.

Most of us were conditioned to believe in the "efficiency" of quiet students working busily in a formally-structured classroom situation, but our experience is breaking down this belief as we see daily the value of exploratory talk and of discussion generally. I am not suggesting that we have abandoned all tried and traditional methods; far from it; I am pointing out that we provide much more for speaking activities than we once did. Sometimes things do get noisy, but sensible teachers know the difference between creative noise and disorder.

Students can take part in inter-school debating and public speaking competitions, and senior students participate in public speaking competitions run by service clubs. Periodically we run intra-school public speaking and debating competitions.

At the time of writing our assembly hall site is being pegged. This building will provide the specialised teaching space that we lack at the moment. To this point there has been no place suitable for practical drama as we would like to do it, but 1975 will begin a new story. Not that the school has forsaken drama: each year, for example, teachers from various Departments co-operate to produce a full-scale musical (*Sweet Charity* in 1974), and we take most of the touring companies. Film making is practical drama in a very real sense. We provide a fair range of activities - adaptations of short stories and incidents from longer works, original short plays, play readings, book-in-hand acting, and so on - and drama figures in our planning of units of work, but as yet the work is piecemeal rather than systematic, unco-ordinated rather than part of our overall scheme of things.

I hope to organise a weekend school with a professional producer early in 1975, for the benefit of our Department. Just as we come to understand the writing process by attempting some of the work we set for our students, so we should come to know better what is involved in practical drama by attempting it. And where better than in each other's company?

ASSESSMENT

We follow fairly closely scheme number three in E.D. Gaskell's chapter in *Towards a New English*. Towards the end of each term I give out specially designed "Rankings for Assessment" sheets which provide columns for decile rankings. There are three columns, two for working out and refining rankings and a third for the final ranking.

The method assumes the practice of continuous assessment: constant assessment and evaluation, formally and informally, of the speaking, listening, reading and writing of students. We try to impress upon pupils that they are being assessed all the time, that everything they do in an English lesson matters.

The judgments we make are highly subjective, of course, but they are not guesses; they represent the careful thinking of trained professionals.

My own most significant assessments are done while talking in class with individual students about their work. Whenever I have doubts about the "professional opinion" assessment method I think back to some of these conversations. Example: early in this year I was talking with one of my Second Form girls, a girl who was under-achieving. I handed back a piece of written work which contained, to my surprise, one of the best sentences I have read. I asked her if I might read it to the class (I knew *she* wouldn't) but she declined to give permission, so I just sat and talked with her about it. She talked freely and very sensibly, and gave sound reasons for her choice of words and method of construction. It emerged that one aspect of the topic had touched upon something important to her at that time. I was able to suggest a good book about the same thing, and sent her off to the Resources Centre to borrow it. She read the book, and others by the same author, and I asked her if she would like to write something of her own on the same theme. I allowed her to work independently for a week in the Resources Centre, and she produced a long and sensitive piece of free verse, very well written technically.

The concentration upon the individual implied by our basic principle (2) depends for its success upon sincere teacher/student relationships; ultimately, so does our assessment system.

Only at the end of the year (or earlier, in the case of Fourth Form) do I worry about actual marks; at these times I am required to produce them. In first and second terms I record only the decile rankings in each class. This simple procedure enables me to maximise the time I spend interviewing individual students and groups of students at assessment time. I visit each class and extract for interview deciles 0/1 and 8/9, plus others whose names have been given to me, for one reason or another, by the class teacher during our discussion of the assessment. If the whole class needs to be spoken to, I do so.

Teachers can recommend "promotions" and "demotions" at any time, but significant shifts are made at assessment time.

The four skills are given approximately equal weighting but we do not try to quantify them precisely. In 1972 we tried giving set weightings, and the clerical work started to dominate.

Professional opinion guides our mediation procedures at the end of the year. In first and second terms I make comparisons between classes at the same level but I do not record a mathematical comparison. I feel that the decile rankings I have, interpreted sensibly in the lights of class teachers' remarks, give me all the information I need in order to do what matters: get out and talk to the students.

At the moment we are converting to individual student record cards which have been printed commercially. The back of the card we have designed for record of interviews, including interviews for reasons of discipline; on the front of the card we have maximised space for the teacher's comments. Like Ed Gaskell, I am a great believer in "the teacher's statement".

LITERATURE

Only in Fourth and Sixth Forms are specific prescriptions made; in other Forms teachers choose from a fairly wide range of books. The only requirement is that normal stream groups (another label of convenience) cover at least three full-length books per annum, to balance the source book samplings of literature.

Only in 4E1 and 4E2 is Shakespeare a requirement, and *Macbeth* and *Julius Caesar* are treated respectively. My own Second Form class read and memorise particular speeches, and in time will act particular scenes from various Shakespearian plays. Other teachers are free to do this or something similar if they wish, but they are under no compulsion. The grind of "teaching" Shakespeare to students insufficiently mature to show appreciation annoyed me years ago. I remember vividly being required to "study" with a modified class *The Merchant of Venice* - using an abridged text in conjunction with a cassette tape of the complete play! If I am to be accused of abandoning our literary heritage here, so be it.

We have a reasonable stock of modern plays but not as many as we would like. 1975 will see significant increases to our stock.

In poetry work we emphasise enjoyment of a range of poetry. We have sets of good anthologies which we try to keep moving around. At all levels we encourage poetry writing. We try to put forward poetry "as a way of using language" (Owens and Marland: *The Practice of English Teaching*). There is no requirement for formal, technical knowledge, but this does not mean that we neglect such things entirely; it is up to each teacher to assess what is appropriate for each of his classes. I have known a First Form class to make a study of traditional and literary ballads, and go on to produce long works of their own in near-perfect ballad metre. The *Notes on the syllabus* (Section 3, page 4) say it all: *".....technical knowledge (scansion and so on) and historical knowledge (movements and influences) are not objectives of English under this syllabus. This does not proscribe excursions into such matters if they appear to be of interest, relevance and worth to pupils."*

Since 1972 we have had in the junior forms units of study of the Bible as literature. A certain religious organisation bent its rules to give me a set of forty Bibles for class use. Our progress follows closely a most useful book called *Patriarchs and Prophets* (ed. Lockerbie - Holt Rinehart). For Form One there is Biblical narrative, for Form Two Biblical epic, for Form Three the poetry of the Bible, and for Form Four Biblical phophecy. These units are not compulsory but I like the advanced groups in particular to study them.

LANGUAGE

Our five main principles imply or state our ideas of language acquisition, and I need say little more. We endorse the syllabus in its attitude towards "formalised knowledge about grammar or structure"; in varying degrees we use the simple terminology of traditional grammar as a teaching aid, but as nothing more.

Normal stream First Form classes have a double period each week. Each class spends a term playing "Scrabble" during its double period. We have ten sets of the game, and these are kept in the Resources Centre. Discussion Rooms 1-4 of the Centre are used for these "Scrabble" sessions.

At the moment I do make certain quite specific prescriptions for study, to try to ensure that particular topics receive attention. One such example is dictionary study, programmed over four years. Another example is "Clear thinking and argument"; Third Form, for example, should look at the misleading use of statistics. Of course, *how* each teacher covers each point is his own business.

It is probable that we will shortly trial the approach outlined in Doughty and others: *Language in Use*, a programme which offers suggestions for particular lessons and units of lessons.

SENIOR SCHOOL

Our main innovation here has been the institution of a Long Essay in levels one and two in Fifth Form. Students choose from a long list of topics and have three months to produce a 2000 - 3000 word essay involving original research and regular meetings with a tutor. Very little class time is given to this work. The essay must be presented formally, complete with bibliography. In the final mark for the year the essay counts 30%.

Sample topics: Novels relating to totalitarianism and the suppression of the individual - *The First Circle*, *One Day in the Life of Ivan Denisovich*, *Nineteen Eighty-Four*, *Animal Farm*, *Darkness at Noon* and *The Trial*.

Greek Tragedy - plays as selected
Great Russian Novels - any three from a given list
A particular author - Tolkien and Golding are usually popular.
Semantics
"An approved topic of your own choice" - one student in 1974 is examining aspects of science fiction writing.

The best of the Long Essays are copied and filed for reference in the Resources Centre.

Narrabri High School is excursion-minded, and Fifth Form in particular have an interrupted routine. As a Form they go to Jindabyne for a week; students of Industrial Arts, Home Science, Agriculture, Geography, Science, Maths and Music have their days away - and so do students of English. In 1973 we took twenty Fifth Formers to Sydney for a week of theatre visits, TV studios, galleries, movies, etc. The excursion was a big suc-

cess and will become an annual event; the 1974 version is already well into the planning stage. This year we will include eating out at a restaurant. We are combining with the Art Department this time, and an Art teacher is going along too.

Excursions are fine, but they make for a broken year, and for this reason I prefer teachers and groups in Fifth Form to remain together whenever possible, and not to be fragmented. We use simple team teaching methods from time to time, but our emphasis is on establishing and maintaining personal contact and continuity of work with our own classes.

Level three we see as a logical continuation of Forms 1-4.

We believe strongly in private study for seniors, and we often use only five face-to-face periods in senior English classes.

In Sixth Form we stick pretty much with our own classes, diverting only to engage in simple team teaching as the occasion demands.

RESOURCES CENTRE

Narrabri High has had a Library/Science complex since mid-1971, and we are proud as a school staff of the reputation we have established in the development and use of a "Resources Centre". Several schools have sought our advice.

Back in 1971 the Principal, a lady and an ex-Librarian, gave us only one instruction: *"Rethink averything. The building is not to be seen as simply a collection of luxurious conventional teaching spaces."* An inter-Departmental planning committee drew up a list of principles which we have not varied significantly to this day.

The Resources Centre has influenced and affected our teaching in fundamental ways; how we did without one I will never know. Its uses are many. Our system of "Resources Centre Passes" allows us to send individual students or groups of students from class to pursue independent work away from the main body of the class. All VIR recording and playbacks are done in the Centre. All important school resources, regardless of place of storage, are catalogued there. The Centre operates on a booking system; long-term bookings are allowed only in very rare cases - I know of only one such booking since 1971.

SLOW LEARNERS

If I had to nominate the most satisfying feature of the work of the Deaprtment in the period 1971-1974 I would probably say our work with slow learner groups. We provide good materials for them and give them well-organised and imaginative work. Our discipline problems are rare in SL groups.

PRIMARY SCHOOLS

We co-operate with the local primary schools, all of which have agreed in principle to work towards a set of common principles to govern the teaching of English in Narrabri from third class on. This development will take time, but we are eager to start. The children of the town can only benefit.

CONCLUSIONS

We work hard, and we enjoy our work. If a programme has to be videotaped at a ridiculous nocturnal hour, there is always a volunteer; if a job has to be done it is done, regardless of the day of the week. We smile weakly when we are told: *"Of course, it's easy for you, you're in the country."*

A final point, and one I know the present and past graduate teachers of English at NHS will forgive me. We are singularly fortunate in having in the Department two experienced and very talented two-year trained teachers whose practice of the "New English" is a continuing lesson to the rest of us. They are the backbone of the Department.

APPENDIX

FILM EQUIPMENT IN USE AT NARRABRI HS.

Nalcom FTL Super 8 camera	(school funds)
Agfa 3000 Moviexoom "	(Apex Club)
Cima 1000 Q1 movie light	(" ")
Eumig S710D dual 8 projector	(P & C)
Fujica editor	(raised own funds)
Eumig Chemo-splicer	('72 6th Form)
3S Sound Striper	(school funds)
Film cleaner, glue. stripe	(" ")
Tripod	(made by A. Newhouse)
Miller tripod	(on loan from local cinema
Bolex Titler	(owner, Mr Jim Wilson)
Spools, etc.	(school funds)
Elmo Super 110 Super 8 camera	...(special Area Office grant)
Cinegraphica Title	(" " " ")

OUR CAMERAS

Nalcom FTL: 8x zoom (8 -64 mm); power.
Speeds - 18, 24, 36 fps and single frame.
Automatic exposure - TTL (through the lens) metering.
Exposure control.
Reflex viewfinder.
Battery or AC operation.
Fade-in/fade-out control.
Focus to 3 ft.

Agfa 3000 : 6x zoom (7 - 42 mm); power
Speeds - 9, 18, 24, 50 fps and single frame.
Automatic exposure - TTL metering.
Backlight correction.
Reflex viewfinder.
Focus to 3 ft.
Automatic lap dissolve.

Elmo Super 110 : 10x zoom (7 - 70 mm); power.
Speeds - 18, 24, 54 fps and single frame.
Automatic and manual exposure - TTL metering.
Reflex viewfinder.
Focus to lens.

SELECTED SOURCE MATERIALS

Angles on Film filmstrip - Scholastic *Art & Man* series - ex- excellent.

Beal : *How to Make Films at School* (London, Focal Press, 1968).

Butler : *The Making of Feature Films* (Pelican).

Fist : *Film Making*

Kennedy : *Film in Teaching* (Angus & Robertson, 1972).

Lowndes : *Film Making in Schools* (Batsford).

Murray : *Ten Lessons in Film Appreciation* (Georgian House, 1966

Murray : *In Focus* " "

Perkins : *Learning the Liveliest Arts*

Photo Directory (Annual from *Australian Photography* - guide to equipment - about $1.50 at photography shops etc).

Poteet : *The Compleat Guide to Film Study* (bought from ETA office).

Smallman : *Creative Film Making*

ABC TV Programmes - term 3.

Towards a New English ed. Arthur Ashworth and Ken Watson (Reed Education) Sydney.

C.B.Amies & Co. Print - West Ryde.